

Mrs. Clinton to attend 125th Birthday Bash

MassArt uses 125th to polish image

by Raye Yankauskas

At the ripe, old age of 125 MassArt looks pretty good. So good that Hillary Rodham Clinton has committed to speak as part of the MassArt's 125th birthday event. She will attend a fund-raising gala and speak about the arts, according to The Boston Globe's November 4 issue.

As of late there has been a lot of talk, well, publicity actually, about the future image and purpose of the school. If you haven't come across any,

just jump on the web and dial up the Boston Globe Site and search MassArt. In the last year, there has been at least 67 mentionings of MassArt in various stories. Most of the major stories have occurred in the last few months due to the installment of new president Kay Sloan. Articles range from Q & A's with President Sloan (which Sticks & Stones also did for the last issue) to reviews on the Nachtwey and "When Red Saw Green" shows. There has even been a double length editorial titled "The People's College of Art." This fanfare coinciding with the school's 125th anniversary puts us in the spotlight and when a school is center stage, it has to look good, sequins and all.

MassArt's new look is the result of several committees on campus falling under the umbrella title of Massachusetts College of Art 125th Anniversary (Steering) Committee composed of both administrators and faculty. The basic goals are to have activities that "will heighten awareness of the college's contributions to American art, design and commerce and celebrate its central role in the development of art education in America," says Richard Macmillan, chair of that committee and Executive

Director of Institutional Advancement.

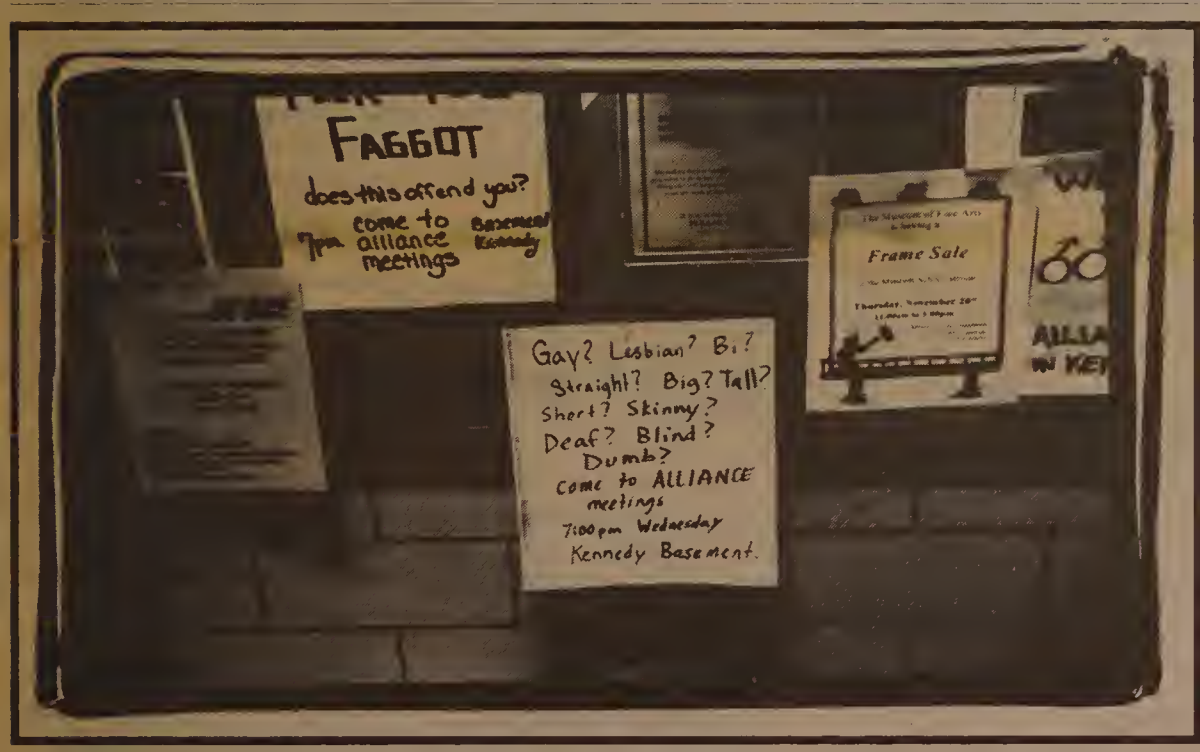
The 125th Committee breaks down into the three smaller committees of Community Service and Events, Image and Communications, and Speaking about Art Series. Some very large and significant events fell under the purview of these groups. Community Service and Events helped bring Ground Level: The Photographs of James Nachtwey exhibition, When Red Saw Green:: Soviet Advertising and Film Posters of the Twenties and MassArt's MassArts II, a show of designers who studied at MassArt. They will also be planning a Gala Event for November of 1998 as a closing to the 125th celebration, of

which Mrs. Clinton will be a guest speaker.

The Speaking about Art Series committee aims to bring in high-profile people such as the First Lady. They also invited art historian, James Ackerman, the Arthur Kingsley Porter Professor Emeritus at Harvard University who spoke on Leonardo Da'Vinci here. Curator and cultural activist, Lucy Lippard, comes on Dec. 2nd to speak about her latest book, The Lure of the Local.

The Image and Communications committee is responsible for developing a master plan for connecting the parts of the school. The way Macmillan sees it is "to envision

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Student Forum Raises Issues

by Jane McNeil & Raye Yankauskas

The SGA sponsored the first Student Issues Forum on November 12 from 5 to 7pm in the Student Life Center. What prompted the forum were flyers hung around school by the group The Revolution Front. As they did not show up to the forum, the topics they presented on their flyers were not discussed. It is still unclear as to the members or agenda of the Revolution Front.

The forum was facilitated by Mark Salwasser, a transfer sophomore in sculpture. Present were approximately thirty-five students, mostly from the Student Government Association. Robert Chambers, Director of Housing and Residence Life, and Mindy Nierenberg, Associate Dean of Student Development and Community Affairs were there as observers.

At the start of the meeting an agenda was distributed. The goals were to hear as many issues as possible, collect information about issues presented, bring as many people as possible into the solution process, establish priorities and establish goals for resolutions. There was a time limit of two hours during which previously submitted issues were discussed as well as new issues raised by those in attendance.

The first and most discussed issue was an on-going

struggle between the Design and Fine Arts Departments. About twenty students from Design brought up what they thought was an unfair allocation of funding for design students' versus fine art students' use of funding. The Design Department's annual trip to Aspen was brought forth as the only example of visibility for the Design Department, whereas Fine Arts students have the use of gallery space on campus to promote their work. After much discussion, it was decided that anyone can go on the Aspen trip for the design conference if they can pull together the funding, and anyone, including designers, can submit proposals for gallery

Spiritual Questions Rise

Do cults exist on campus

by Jane McNeil

A submission from a concerned student was made to Sticks and Stones with a warning about the dangers of cult-like activity on the MassArt campus. Some students have been approached by members of Bible-based organizations inviting them to come to discussions and meetings that eventually lead to much greater commitment and personal sacrifice than anticipated. Joanna Powell, a junior in the painting department and a member of Christian Artists, has been reached out to by members of the Boston Church of Christ (B.C.C.). When speaking about these experiences, Powell states that her first encounter with them "was last year, outside of school. They are very very nice, (and) friendly. I was asked if I wanted to go to a really cool church. I'd heard about the B.C.C., that they believed that they were the only true church. (The girl who approached me) was very persistent. I felt belittled. Another time, I was walking through the park this summer, and was asked if I went to MassArt, and did I want to go to their church? I replied no, that I have my own church. Later, I heard that they were starting a group on campus. I was afraid for people who were vulnerable to find a place where they were accepted." When describing

MassArt students who were connected to the B.C.C., Powell offers that "they had scriptures they wanted to read to me. They were taking specific words out of context with the whole message and using them to support a newer doctrine. It was like math almost."

The response by MassArt Administration to this type of allegation was a notice to all students regarding the awareness of "the presence and activity of religious groups on our campus." The notice was sent out by Paul McCaffrey, Vice President of Student Development and Community Affairs, Gail D. Hinand, Dean of Students, and Mercedes Evans, Director of Affirmative Action and Diversity. It affirmed the college's belief in religious freedom, but wanted to remind students about their rights in this

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Printing done by: MassWeb

• 314 Washington St. Auburn MA 01501 • Tel. (508) 832-5317 • Fax. (508) 832-9891
Special Thanks to: Bob Allen (of MassWeb) Email:ballen@massweb.com

Kops Korner

10:30 AM
Wednesday 29 Oct. 1997
Report of an attempted break into a vending machine at Smith Hall.
No actual entry made into machine and nothing missing.

8:23 PM
Thursday 30 Oct. 1997
Visitor to college fell on stairway and lost consciousness. Officers arrived and administered oxygen until arrival of Emergency Medical Service. Patient recovered on site and refused hospitalization.

11:55 PM
Thursday 30 Oct. 1997
Officer dispatched to Smith Hall on a report of an assault. Two students involved in an altercation. No injuries reported and matter to be handled internally.

7:30 AM
Friday 31 Oct. 1997
Received a call of vandalism to a vending machine at Smith Hall. Apparently someone inserted a wire in an attempt to extract contents. No damage and machine remained in service.

10:20 PM
Saturday 1 Nov. 1997
Student reported minor accidental injury to hand in the Kennedy Building. Officer administered first aid at scene.

11:10 PM
Monday 3 Nov. 1997
Officer on duty at Smith Hall reported a suspicious person on premises. SP was identified and escorted from the residence hall.

3:45 PM
Tuesday 4 Nov. 1997
Non-resident student reported receiving a series of annoying phone calls at her home from an unknown person. Boston Police

notified an investigating. Student will keep Public Safety informed of developments.

12:00 AM
Wednesday 5 Nov. 1997
Student suffered an injury while working on a project – eye injured by a small shard of silver. Officer flushed out eye with sterile saline solution and transported student to the Mass Eye and Ear for treatment.

10:30 AM
Wednesday 5 Nov. 1997
Student reported theft of their bike which had been locked to the iron fence in front of the Kennedy Building. Bike was valued in excess of \$250, and had been secured with a Kryptonite U-type lock.

3:30 PM
Wednesday 5 Nov. 1997
Pedestrian (Latin school student) struck by motor vehicle at Huntington and Longwood. Officers assisted at the scene until arrival of Boston Police and Emergency Medical Service.

9:00 AM
Thursday 6 Nov. 1997
Report of a stolen computer from the Tower Building Computer Lab. Investigation continuing.

3:30 PM
Friday 7 Nov. 1997
Staff member reported the theft of the front tire of her bike. Bike had been secured to a parking meter on Evans Way. Value of the tire is \$65.00.

9:40 PM
Monday 10 Nov. 1997
Student reported vandalism to her boyfriend's car while parked on Huntington Ave. Officer reported that the left rear window had been smashed. No

property taken from the vehicle.

2:30 PM
Tuesday 11 Nov. 1997
Student injured right thumb while working with equipment in the Collins Building. Officer administered first aid.

11:30 PM
Thursday 13 Nov. 1997
Received report from a MassArt Student concerning a suspect firing a pellet gun from the rear of an apartment on Louis Prang Street. Officers responded and after investigation, confiscated one pellet gun and a quantity of marijuana along with drug paraphernalia. Since the individual involved was a Northeastern University student, the case was turned over to NEU campus police for disposition.

6:15 PM
Sunday 16 Nov. 1997
Report of a student with an Xacto knife cut. Student had been trying to cut through some material when the knife slipped causing a three-and-one-half inch wound to her right mid-thigh. Injury was dressed and student transported to the Beth Israel Hospital where wound was closed with 10 stitches.

6:24 PM
Sunday 16 Nov. 1997
Student reported feeling nauseous and dizzy to the point where she could not stand up. Transported to the Beth Israel where she was treated and released.

Student Trustee

W o i c e

by Danielle Livingstone

Student Trustee, Ms. Livingstone questions Chairman Carlin and the practices of the Board of Higher Education. Her information is gleaned from recent newspaper articles, MassArt Board of Trustee's meetings and the Student Advisory Council. The Student Advisory Council is a group of student government presidents and trustees from every state institution in Massachusetts.

What does it mean to be a public college?

Does it mean that MassArt is more accessible to students of the Commonwealth than our peer art institutions that are private? Who controls our tuition and fees? Why must we, as a unique college, follow the same rules and mandates as other state higher education institutions?

In an unsigned article in the UMass-Amherst Student Newspaper, students demanded Chairman of the Board of Higher Education, James Carlin's resignation. You may know him from such headlines on the front page of the Boston Globe such as, "Carlin Says Colleges are Run Poorly, Blames Faculty" and statements to the Boston Chamber of Commerce such as, "Get rid of tenure. It is an absolute scam." Does being part of a public institution mean being dictated to by the founder of Carlin Insurance, which is among the largest 2% of non-publicly-owned property and casualty insurance brokerage firms in the country? Chairman Carlin might know how to run an insurance company. He might even know how to run the city of Chelsea, but does he know how to run an art school? I am not jumping on the "I hate Carlin" bandwagon, but I am questioning this man's motives.

What does it mean to be a public art college?

To me, it means that we, as students, have the right, given to us by the state government, to attend a quality college at a reasonable rate. We are not paying exorbitant tuition to support obscene salaries of administrators as are some

students of area universities. We are not supported by endowments of \$70,000,000 like one local art school. We are receiving adequate funding (or so says the legislature) from the state. This was originally money that was paid to the state in the form of our tuition.

I will concede that Carlin has been instrumental in lowering tuition and plans on continuing to do so. I would like to point out that among its peer institutions, including RISD and PRATT, MassArt falls way below the average in total expenditures per full time student. This means that MassArt is spending very little to provide us with our "quality educations." The bottom line is that MassArt cannot be lumped in with every other state institution when Carlin makes his broad generalizations. Did anyone notice that he doesn't only insult the Massachusetts system, he insults public and private institutions across the country?

MassArt is currently evaluating and reformulating our mission statement. I feel this is an important endeavor. The mission and vision statement should be the framework for a solid network of relationships between faculty and students, administration and faculty, and the college and the world around us. It is a statement that binds MassArt to a purpose and a philosophy. What will MassArt provide you, should you choose to attend this institution? Why should you as a patron or donor give generously to the college? We are a public institution that stands apart from other state institutions and provides a solid education in the often abstract "world of the arts."

This is why I support UMass Amherst students in asking Carlin to please resign from his position of Chair of the Board of Higher Education or understand that there are nearly 30 public institutions that are affected differently by his broad sweeping statements and goals for higher education. (Although it seems as though this report contradicts itself I use it as a means to honor the BHE tradition of making a strong statement followed by a clause that negates the first statement).

Sticks and Stones
Free Press now
meets every
Monday night
at 7 p.m. in the basement of
Kennedy, the corner office. Come
on down!

Campus Cands

Ask MassArt:

“Do you really think
ou will be working in your field
(major) once you graduate?”

ANDREA SLOAN



“Why don’t people in the registrar’s
office and the business office
understand the spirit of the
nest of the school ?”

BILL METZ



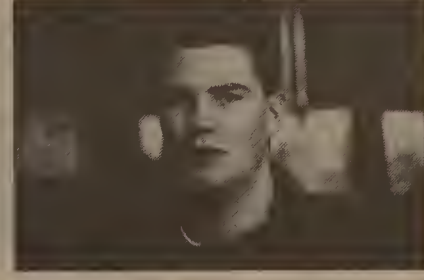
“How can MassArt say they serve
vegetarian food when they cook
veggie burgers on the same grill
as meat burgers and french fries fried
with chicken?”

KERRI DESMOND



“Why is that the credit is
going up instead of down
per semester ?”

JOSHUA FERRAO



“Why do they call it a four-year
college, when you are
here for at least five ?”

SCOTT WOOLWINE



“Are we NORMAL just like the sign
above South Hall says?”

LOUIS MELENDEZ



“Is there any way to find time to draw
my own art work when I’m
a full-time student that has to work fro
a living too ?”

DIANE FIGUEREDO



“Why isn’t the school working
together as a community when it
claims to be one?”

TORREY OATES

Recycling:

Is it a waste?

by Melissa Resch

A friend of mine was recently separating her lunch dishes at the recycling station and was hurried along by a cafeteria staff member who was changing the bags. He told her that he was just going to take it all to the same place, so she shouldn't bother taking time to separate it. Infuriating? True? I thought of the many times I had laboriously sorted through my used dishes and prepared them for recycling, and I wondered if that energy had been in vain. I decided to get to the bottom of this and see what the recycling situation is in general at MassArt.

Every department has been recycling various paper products for several years. Many of the faculty and staff mentioned that they have little use for their trash can because the bulk of their discards go into the recycling box under their desks. These boxes are emptied weekly by a contractor by the name of Capital Paper Recycling Inc. and is overseen by Richard Aronowitz, Assistant Vice-President of Administrative and Auxiliary Services. The boxes accept

white, color and computer (green bar and laser) paper, files and folders, stationary, copy paper and junk mail. They do not accept food containers, tissues and towels, Tyvek envelopes, bound materials, blueprint or carbon paper, or plastics.

Recycling can be as simple as re-using materials as they are without reprocessing them. Charette places corrugated cardboard out in the hallway for anyone who would like it. It must be an appreciated style of recycling since there is not any cardboard sitting around the hall by Charette.

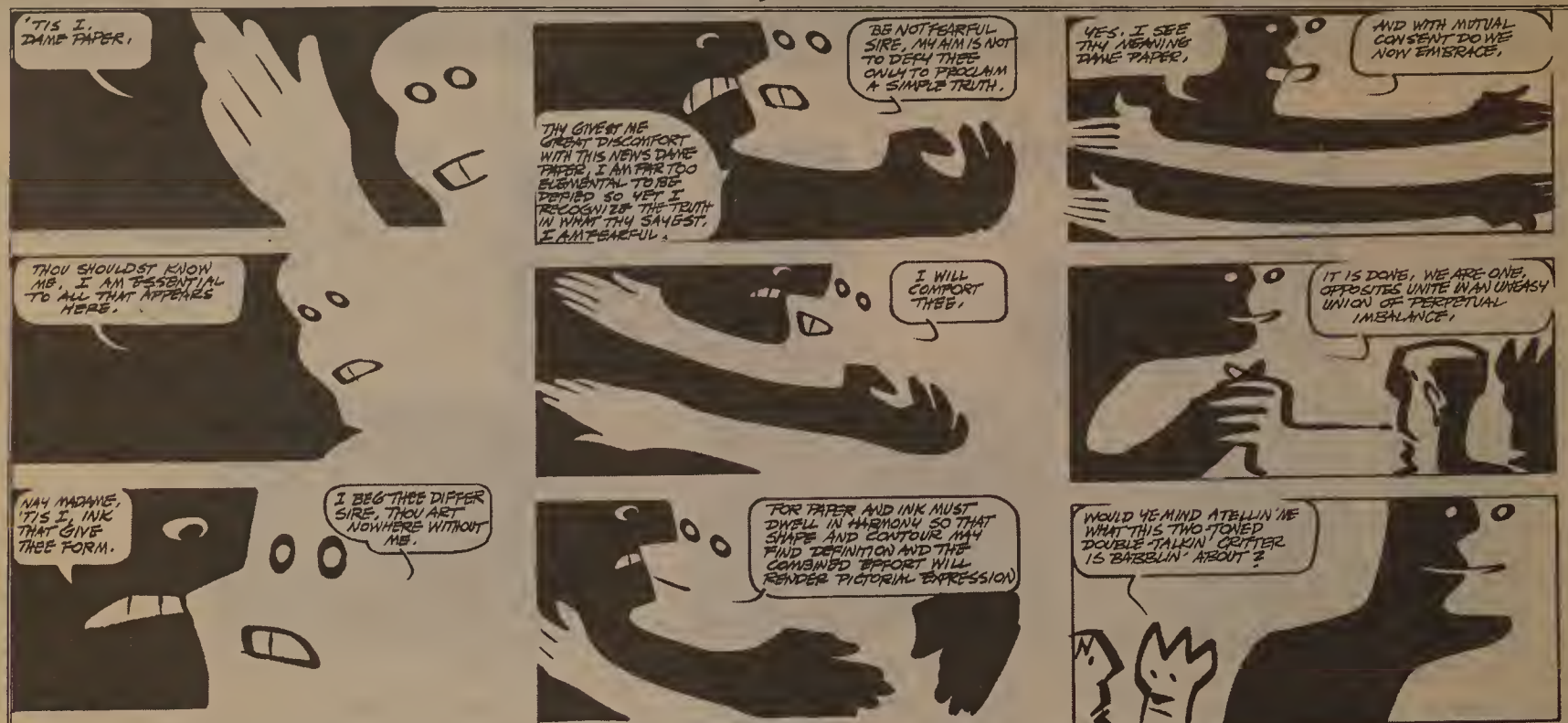
The most controversial recycling issues at MassArt are that of beverage containers and the cafeteria's use of Polystyrene dishes and plastic utensils. Many people wish that MassArt provided a more comprehensive recycling program to at least include beverage containers. Student Activities and Development Assistant, April Guenther doesn't "think MassArt does all that it can." She said that she does what she can, though. "I take cans home. I take paper from the trash and put it in my (recycling) box."

Presently, receptacles

for aluminum cans sit dormant in a storage area of the cafeteria. The (cafeteria) staff think their use is important in taking responsibility for the environment, but the boxes are no longer used because they simply were not being properly used. Bob Columbus, Chef Supervisor on the weekends said of the boxes, "There seemed to be no attempt to use them properly. They (students) didn't sort the trash from the cans. Everything ended up in the boxes, and they're clearly marked Pepsi Cans Only." For the cafeteria staff it is a judgment call whether the contents in the bags are mostly recyclable or not. Often recyclable materials are thrown away because they are mixed in with so much trash. In order for real recycling to happen, students need to be conscientious about sorting materials.

As far as using real dishes again, new Cafeteria Manager Nib Lopes said that they are still equipped with a working dishwasher. However students' "misplacing porcelain dishes" led to the switch to Polystyrene dishes. In the future, Lopes would like to give students the opportunity to have a choice between the two methods. Meantime Lopes states, "We can only provide opportunity to the consumer to recycle. We can't take on the role of enforcing it."

**Deadline for
proposals for
Student Life and
Installation
Station is 1:00
p.m., Dec. 5th.
Drop
Applications in
Kristin Palana's
Mailbox in
the Student
Center.**



contributed by Paul Celli

Look for next issue, beginning of Spring Semester, featuring your submissions!

Editorial

The Art of Politics

by Mary Brigitte McNeil

Concern. Why do artists need a community? Wallen believed that a sense of what possible benefit to an artist is a sense of community, of democracy in school and society? Taking part in learning at MassArt involves taking part in a community and a democracy. The Mass College of Art is a democracy, but it is also an educational business in a capitalist democratic system. The role of democracy within the school affects how its students participate in the larger society of the United States. A democracy in which there is no public participation becomes autocratic by default.

The basis of democracy is freedom. The right of freedom is lost if left to the assumption that representative politics will behave in your best interests. Lack of participation in a voting, committees, and watchdog areas, ensuring information is passed to the public, leads to many decisions that affect the whole being made by a few under free reign. Politics and human nature being what they are, this is one of the most dangerous assumptions that can be made in regards to your own rights and freedom.

This school's responsibility is creating an atmosphere in which that can take place. Education is the main purpose of the school, availability and possession of knowledge is the key to education. Public schools are responsible for providing an excellent education to and for the American public, including the students themselves as respected citizens of that country. Ultimately, public education

is responsible to the whole of the ideals of the United States- a society based in capitalist democracy. "Our perdurable democratic ideals are freedom and equality. ... the state ... universities have an even more difficult responsibility for promoting freedom in inquiry, ... discussion of ideas, and ... in the dissemination of truth, however unpopular."¹ This task is no easily fulfilled obligation and it will not occur naturally, but only through direct participation in the community and democracy of the school.

By assuming the role of non participation, we end up with what John Wallen, a teacher at the Black Mountain College, describes as a typical American college: "Everywhere ... found segmented specialties, compartmentalized people and a bureaucratic structure that emphasized grades, requirements, and subject matter at the expense of helping an individual integrate ... his experiences. ... men who prated of democracy while exercising autocratic control, who talked fluently of noble potential but in fact doubted it's existence."²

If MassArt is a community worthy of caring about, participation in the community through politics is the natural extension of that of community was integral to the learning process. "All genuine learning, Wallen wrote, 'is self learning,' by which he did not mean isolation and self-absorption: since interpersonal activity is an inevitable component of human affairs, learning can only occur (in the deepest sense of personal reorganization and growth) in a interpersonal relation."³

Art comes into physical being through the individual, but no matter how secluded that individual is, they are a product and reacting to their environment. The line of logic follows that in an effort to make the best possible art, artists would change their environment to the best possible environment. Changing the whole for the better of each individual produces a community of equal rights and betters the chance for each person to be free of boundaries limiting the possibility of their art.

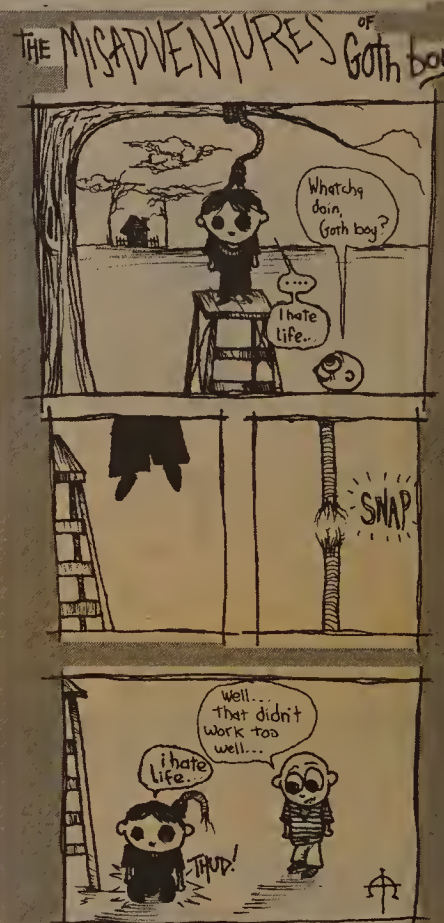
"Above all, balance should be achieved between the great idea of education for the doing, ... and the still greater idea of education for being..."⁴ It is very easy within the stresses, confines and rigors of getting work done in time for reviews crits and grades, to lose sight of giving time for yourself to participate in the community or even to ask yourself the question- Is this a community I want to participate in, and if not what can I do about changing it? This is my community, I chose to join it. The community does not exist if all the participants are not allowed to be individuals and do not consent to the main thrust of that community. MassArt is your community, responsibility towards its upkeep and improvement is naturally in your own best interest.

*1. Nevins, Allan. *The State Universities and Democracies*. University of Illinois Press, Urbana Illinois. p. 111.

*2. Duberman, Martin. *Black Mountain*. W.W. Norton, New York. p. 234.

*3. Ibid, p. 235.

*4. Nevins, p. 121.



Letters to the Editors

... the community voice

The free-press would like to print letters from readers here. If you have responses to articles we have written or wish we had written, drop them off at the sticks and stones office or Jane McNeil's mailbox ...Thanks

Individual Attention/Intention

Artists Giving Artists a Bad Name

by Josh Wallis

I often contemplate the role of “fine” artists in today’s society. Public opinion certainly has a stereotype, envisioning artists as flaky, if not outright insane. We are often seen as charlatans whose egos write checks far too large for our talent to cash. The religious right and the politicians who hold the fate of the NEA in their hands must see artists as sleazy rats hell bent on offending the public with their affronts to “good taste.” Why in the world do Art and its creators get such a bad rap in this, the last chapter of the twentieth century? The answer is quite simple, brothers and sisters: we do absolutely nothing to deserve a better one.

Looking at the MassArt community as a microcosm of the “art world,” I am beginning to see first hand where negative feelings arise. It comes down to a simple notion that there is a separation between the “art world” and the “public” where, it must be presumed, everyone who is not directly involved in art exists.

Let’s review our art history, shall we? Most chronologies will start with cave paintings and carved fertility goddesses. History tells us that these primeval artists who created the art we see in the first few pages of our art history tomes occupied shamanic positions in their tribes. They were the tribe’s links to the world of the unknown and

inventors of a visual language to communicate, interpret, and aid in the understanding of the world as experienced by non-artists. It also gave humanity a sense of who it was.

I don’t know when or how it happened, but it certainly appears that the message that many artists convey through this language is no longer “THIS IS YOU,” but the redundant statement “THIS IS ART.” Those in the “art world” accept and fawn over such self-referencing art. Those laymen who would look to art for it’s (sic) initial promise see this new message for what it is: a big sham, and a boring one, at that. Those in the “art world” might admire a certain painter’s work for its evident textures, shapes

and colors, its bold composition, and perhaps they might over intellectualize the piece to find the non-evident meaning. The laymen would see a mess, void of any readily accessible content, and blow it off with a simple “my kid could do that.”

Too many artists are making too much art that says too little. Too many artists are forgetting how effective a simple message can be. Too many artists have forgotten their role, their occupation, their duty to their fellow humans. Of course art is being rejected by the “public!” The art that they see is not made for them, anymore. It’s made by and for a pretentious bunch of separatists who seem to be using the visual language to either talk to themselves or insult everyone else.

That is not to say there are not artists working now who use their grasp of the visual

language for its original purpose, artists who communicate human ideas to human beings. Unfortunately they are tremendously overshadowed by those who do not communicate these ideas understandably, or, in some cases, do not communicate them at all. And the sad fact is that the latter are giving artists in general a bad name.



Fine vs Design Art

by Tiffany Doyle

The other day in Typography I our teacher, Judith Aronson, broke off a section from Paul Rand’s “From Here to Lascaux,” and asked us to chew on it. Rand states that design, when done well, IS fine art. Which begs the question, what exactly is “fine art?” What makes something fine art? Who decides? Who cares? Any art for which aesthetic purposes are primary is the dictionary definition, which I consulted simply because I realize I have a perception of fine art, but I don’t really know where it came from and how it formed. I stood alone in class and argued that graphic design was indeed NOT fine art because its intended audience is generally commercial, while a painter, sculptor or the like might more self-righteously brand his or her audience whoever chooses to view the work. The audience chooses to look, rather than the artist choosing the audience. There is also greater (communication) intentionality in graphic design than in fine art, I expounded. The point of design is to communicate, whereas the point of fine art is not clear cut. Then I went on, much to the chagrin of my teacher, I was aware, to say that the argument could be compared to that of the Canon in literature. Tradition is what shapes the works generally considered part of the Canon, and tradition shapes the view that the category fine art is designated to mediums such as

painting, sculpting and drawing. Aronson countered that the idea that such a thing as a Canon even exists is in itself, debatable.

I checked out the MassArt website to see how the departments at MassArt break down. I found that Graphic Design is not listed under either 2- or 3-D Fine Art, but rather under Communication Design. I also noted that the Graphic Design Certificate Program, which I am in, is not even listed on the site! There has to be a reason for this, but I don’t know who decided this or why. I noted that Harvard is changing the name of its Fine Arts Department to the Department of History of Art and Architecture, due to the inference of Fine Arts as “studio arts,” and their department is not a hands-on, get dirty and make art department. I didn’t get details on whether Harvard considers graphic design fine art, but I can make a fairly educated guess (being the bastion of tradition that it is) that professors there do not.

I think graphic design is art. I think it requires diligence, patience, mastery of tools and mediums, and hard work. I would like to be persuaded that it is “fine art.” I have learned, however, that I cannot state an opinion on such delicate matters until I have a damned good explanation for that opinion. So help me out. Write your opinion. And back it up.

Citizen-Artists Amongst Us

by Melissa Resch

Last month's issue of Sticks and Stones included an extensive interview of President Kay Sloan in which she described her vision of us students as "citizen-artists." I spend a great deal of energy imagining what my post-MassArt life will be like, and President Sloan's coined phrase gave me some new challenges to ponder. I often contemplate the possible impact that my artwork will have on future generations. In viewing and reading documentation of other artists, I am beginning to understand that an artist's work is inseparable from his or her life. I wonder if we see ourselves as fully realizing the implications of calling ourselves artists.

Artists love to leave their mark in society -- that's

part of the job description. Individuality and originality are crucial aspects of this role with which we love to take liberty, whether it's in how we dress, what part of our flesh we choose to pierce, or the imagery we use in our art. Although I favor piercing only my earlobes, I appreciate the license I have as a member of this culture to pierce whatever I want. I also like having the freedom to cultivate art about any subject, no matter how heretical, disgusting, cute, challenging or sleazy. It may be that my choices are "excused" by non-artists with a wink, nod, and quiet whisper about eccentricity, but I guess that puts me up with the best, as I imagine Van Gogh was labeled eccentric more than once.

While we artists love to exercise of these important freedoms regularly, I wonder if we

sometimes shirk from our equally important responsibilities. For instance, does our need to “leave our mark” in society justify the toothpicks in the cafeteria's ceiling, (which, by the way, keeps our cafeteria in constant trouble with the Board of Health)? Does it also justify tagging city, state (MassArt fits in this category) or private property, which costs taxpayers and private property owners more money annually than most of us will make in a lifetime? Is it okay for the sake of art making to take found objects that obviously don't belong to us? Is our love of bohemianism pardon enough to allow smoking in non-smoking areas of state property? Does it absolve the one who uses toxic chemicals in the studio, subjecting his or her studio mates to possible poisoning?

Nonconformity is ultra important in individuals committed to breaking ground in the art world, but if we wish to take advantage of the freedoms given us as artists, I say we should also own up to the responsibilities that come with the territory.

What Revolution? Putting Up A Front

by Eric Drury

It takes a lot more than simple criticism to make a positive change in a community. It takes the combination of organization, dedication, a willingness to compromise, outreach and a lot of hard work in order to provide an environment where positive change can happen. Even to be simply a catalyst for change requires all of the above. This combination is rare at MassArt, even among the student groups that take it upon themselves to become a vehicle for that change.

One group in particular

is attempting to be a catalyst for change at MassArt. The Revolution Front plastered the school with flyers urging students to “Take control of their lives, rights and education” and to act upon the “truth” they (R.F.) exposed on the “faults and lies of the MassArt bureaucracy”. One of the flyers accused the MassArt administration of “voting almost unanimously to impose upon the students of MassArt a credit reduction policy. Students entering MassArt who exceed 18 credits a semester or exceed their allot (sic) studio elective credits will be forced to pay extra for those classes which put them over the limit...without

knowledge by most faculty and nearly all the students.”

Certainly, I’d like to be notified if such a decision ever was made behind my back. But I suspected that this information was either false or exaggerated, so I talked to Danielle Livingstone, Student Trustee of the S.G.A. who assured me that it was false. The truth on this issue is accessible to all students. One way it can be found is to go to the S.G.A. meetings or speak directly to the representatives, whose job is to answer student concerns and issues. I also took exception to the fact that the authors of the



Music Review

Stereolab - Dots and Loops, The Album

by Adam Keller

LOTS GOIN' ON:

The world famous band, Stereolab, has had quite a lot of activity these past few months. First, the release of their full length LP Dots and Loops, an album chock full of stereo goodness. It's electronic yet acoustic, representing all the qualities that are inherent in the face of modern music. They have also been involved in a US tour that stopped in Boston on Friday, Nov. 7, where they performed to a sold out crowd.

DOTS AND LOOPS:

This new album is truly a departure from their earlier works, which were very loop-oriented, in that the repetition of the themes and melodies was repetitive and trance like. They were pioneers in this general area of trance-induced electronic music that remained pretty distant from dance rhythms and the House movement. They took it in a direction that was playful, yet hypnotic. It always maintained a very original, non-referential substance to it that kept well beyond the reaches of

classification. Having been around a number of years, Stereolab has taken time to develop a direction that they probably wouldn't have imagined when they began. On Dots and Loops, they seem to have found a niche, and they're milking it for all it's worth. Finally, they have found a groove that is complete and worthy of tremendous praise. The new album is full of the concept of reference in a very subtle, yet effective, way. Dots and Loops is very evocative of many styles. There is a definite Latin feel -- very spicy at points, very exotic and very alluring, without becoming overly explosive. The rising interest in Lounge music, very easy listening which washes over in a very relaxing way, was also very influential. They have maintained a strong interest in the electronic aspect of their music and included many new instruments in this new album, such as the string section and horns which were added in all the right moments.

SOME PLAY-BY-PLAY:

The wonderful journey that is Dots and Loops begins

with a feedback noise thing that starts the album out on the question: "Noise?" Track two is the introduction to the horn section, taking Stereolab into the realm of the everlasting retro movement. Here, trumpet harmonies speak of past legends like Esquivel. Playing with Kiche, yet doing it so well. It's a wonderful marriage of 60's spy references, and modern electronic developments. It's the subtleties of this album that get to you. Most of the songs, including tracks two and three are sung in French, the native tongue of most members in the band. Track nine starts with a beat and horns that recall cop shows from the 70's. The retro references here are always tastefully done. Track ten, the final number, begins with what must be a reference to Miles Davis in the steamy recordings he made with Herbie Hancock. It's a sort of dark, disco thing. The Main: "This is the future of an illusion, of a very sick culture...living fantasy of the immortal, the reality of an animal." The disco so twisted, yet forever keeping that grace. Forever doing exactly the right thing at the exactly the right time.

RELIGION, FROM PAGE 1

regard which are stated in the Student Handbook. According to the Handbook: "if you are approached by representatives of any group on campus, you are free to request further information, to attend meetings, or become a member. You are also free to say, 'no thank you, I'm not interested.'" Mercedes Evans should be contacted "if you feel you are being pressured to attend a meeting or join a religious group."

The B.C.C. has been banned from the Northeastern University campus, according to NEU's Assistant Police Chief due to members of this religious organization being identified as violating their trespass rules. They were not students at the university when their actions became violations. A student organization that names themselves as part of the B.C.C. cannot be approved and sanctioned on their campus. Theoretically, however, a group could call themselves something different and be approved. MassArt Police Chief Denis Sweeney said that they haven't had any complaints regarding this sort of behavior on our campus. But, according to Sweeney, "if we found their behavior to be to be disruptive, then we would take action." They did have to deal with a Satanic Youth Corps a couple of years ago who had been "defacing the facilities with stickers." Their use of offensive material was considered to be more of a problem of vandalism than with recruiting members.

Two religious student groups on campus which hold meetings regularly are the Christian Artists who are also known as Christian Fellowship, and a group that advertises themselves as a Bible Study or Bible Talk group. Christian Fellowship is represented at SGA meetings and receive funding through the same organization. They meet Tuesday nights for "discussion, prayer and rejoicing," according to Roy Simonds, a MassArt student and a member of this group. Different denominations of Christianity are welcomed to these get-togethers, including Catholic, Baptist, and Life Church. The twenty or so students in this group emphasize morality in their meetings. The Bible Study group, which has no official name or status on campus, is led by Tim Power, a junior in the illustration department. It is separate from the Christian Artists/Fellowship group. Tim calls it an "informal discussion" of the Bible, taking excerpts from any Bible translation, as "the message in most Bibles is right." The N.I.V. (New International Version) is what he uses. Power leads a lesson following the passages he chooses to be read aloud by the study group's members. All members are affiliated with the B.C.C.

When asked if he considered Christian Fellowship to be a manipulative or cult-like organization, Simonds, replied that it's "not controlling whatsoever." When Power was asked the same of his group, he answered that he didn't "think it's weird that people think it's (referring to B.C.C.) a cult. According to Webster's New World Thesaurus, yes...(lists synonyms), but I wouldn't say it's a cult. (It's not) like we wouldn't want anyone to know where we come from. (If so,) we'd be very secretive. I'm very open about my life, and I'm not afraid to let anyone know where I'm coming from."

There is a concern for the confusion on the students' part between the Christian Artists/Fellowship group, which utilizes an SGA suite in the basement of Kennedy, and the group that holds Bible Studies in the Student Center on the second floor of Kennedy whose members are also affiliates of B.C.C. Powell, a Christian Artist, would like the B.C.C. group to "say on their posters that they're the B.C.C., because people might think it's us." She, along with others in her group, have confronted them before with this issue. No action was taken on Power's part to clear up the confusion. No one in Christian Artists is affiliated with the Boston Church of Christ.

There are many organizations that follow a pattern similar to that of the B.C.C. A student currently at MassArt (name withheld) was once involved with what he considers to be a cult or a manipulative group for five years. He described how he was lured into the practice of the Unification Church, a.k.a. "The Moonies." The process was a gradual one, his association with them starting out as going on a retreat, something of a weekend workshop. They talked about social issues and world peace. "We thought we were doing something good, like we were trying to save the world or something," he said. His "personal freedom was gradually taken away." There was pressure to make commitments, which turned into longer periods of time, and he had to begin making up excuses to skip work. They employed a rigorous schedule, involving his time with fund raising and recruiting other members. He became detached from friends and family. He was under the impression it was an international youth group through which he could help others as well as travel. He spent most of his time soliciting funds in the Northeast, mostly in New York City. An apartment would be rented for a few months at a time which was set up like a dorm, which later "felt more like the military."

ISSUES, FROM PAGE 1

space on campus.

The second issue talked about was that of intolerance on campus. Representatives from Spectrum and Alliance shared feelings about the presence of homophobia and racism on campus. They cited examples of racist graffiti and recent threatening notes slipped under dorm room doors, followed by complaints of how security and the administration have covered up this information.

In response to this, senoir Kim Carmona suggested the school have a student ombudsman. An ombudsman is a student advocate who deals with the university process to investigate citizen complaints. Other suggestions were to let people know if you feel threatened and know that there are three levels of action to be taken. Any student can report an

incident to public safety, student affairs, and housing. The group also talked about visibility ideas which would allow information on issues to be shared with the whole campus.

The third major issue discussed by the forum was that of the lack of diversity in the critical studies curriculum. S.G.A. president Licia Sky spoke out strongly regarding this issue, as she has in the past. It was noted that a charge has been made to the All College Committee to create a multicultural curriculum.

A list of actions individuals can take was introduced. The options were to write in to the free press (Sticks and Stones), bring issues to the S.G.A. to be placed on the agenda and voted on, meet continuously to discuss specific issues in order to take group action,

join standing committees that deal with issues, or join groups that are united on certain issues who can then present charges to the All College Committee.

The general consensus was a desire for the Forum to be an on-going event. Dan Vlahos, a graphic design student, volunteered to coordinate future forums.

Sticks and Stones
Free Press
will be meeting
during the Winter
break! See you
there on Dec. 15th
and Jan. 12th.

Art Review

McKie Masters the Zen

by Ellie Brenner

Todd McKie: New Ceramics at Barbara Singer Fine Art

Todd McKie is currently showing his latest edition of earthenware pots, bowls, platter, "absurd teapots" and 3D clay objects at Barbara Singer Fine Art in Cambridge. The gallery, a private residence, is surprisingly well-suited to this exhibit of recent work. I visited the gallery on a cloudy, cold day, but in spite of the weather, the indoor environment was warm and bright. The artist's work was the focus of attention in the uncluttered ambiance of this alternative space. There were several people in the gallery when I entered. All were engaged in congenial conversation with Ms. Singer, who greeted me as I walked through the door.

Todd McKie's work is deceptively simplistic. Humorous and lighthearted, it references children's art and iconography of Pre-Columbian and African cultures as well as "outsider art and the insane." The ceramic pieces were

grouped according to color or other significant features. Most were hand-built, although a few of the larger pieces appeared to have been thrown on the wheel. The more exotic objects had their own pedestal, low shelf or table. "Big Tea Pot" measured about two and a half feet tall with a rotund belly and protruding nose. The provided the base color for the piece. A soft palette of beige and brown was used by the artist to paint irregular stripes on the handle and nose over a natural terra-cotta base.

A grouping of small bowls were displayed on one wall. Each bowl related to others through color repetition, unexpected and lively gray greens, fleshy pinks and warm golds. Several objects and bowls on display were black and white. A child's freckled face decorated one memorable plate while another geometric piece brought to mind Picasso. One of my favorites was a large oval called "Red Headed Platter." Simply drawn with a brush, the inside edge of the platter was contained by a deep

blue. The face in the center reminded me of Jim Henson's Muppets, clumsy, sweet, and brilliant. Again, the terra-cotta base color provided contrast and richness to this piece.

Also included in the exhibit are two of McKie's paintings that exemplify his approach on a two-dimensional surface. "Zen Master," completed in 1996, is a child-like view of a room or perhaps a studio where a figure has a large terra-cotta object balanced on his head. Although it was seemingly straightforward and simple, I was struck by the emotional content of the painting. Mysterious and magical, perhaps it is a depiction of a dream or a rendition of an actual event. I found myself drawn into the composition. Todd McKie's paintings and ceramics are a vision of life that are pure, direct and heartfelt.

The show runs through December 17, at Barbara Singer Fine Art, 18 Sparks Street, Cambridge MA, and is open Saturdays from 1-4 PM or by appointment. For information call 491-5525.



Getting a show at Bernie Toale

Art 'views by Chris Corradino
Bernard Toale Gallery 11
Newbury Street, Boston, MA,
November 4 – December 6,
1997

CARL FUDGE

I visited Bernard Toale's Gallery and spoke to him about the presentation of Carl Fudge's paintings in his current show and the organization of his gallery's shows in general. In 2D Senior Seminar class this semester we are exploring the gallery process and getting a clear sense of how we need to approach it. Each gallery has a different approach and for each artist there are unique concerns when developing a presentation for the gallery and its public. I came across Fudge's work a month before the exhibit. The web of rhyth-

mic line and the bold primaries, loud against the white ground of the promotional card, felt close to my own painting and I was anxious to see the exhibit. The image was only a detail and I had no idea of their size. They are large, three in the ballpark of 40"x50" and one mural-sized piece.

Fudge had been recommended to Bernard Toale Gallery by another artist. He suggests that students should develop a feel for the different galleries and decide which of them might be interested in their work. Interested students can attend openings for artists' work that resonate with their own and become familiar to the gallery director, then let them know when you will be sending something along for the gallery to



125TH FROM PAGE 1

the future of the school in visual terms." The committee will work out ideas and options for things like entry and pathways, use of public space, and signage with a goal of having the campus feel more like an art school. Although funds have not been promised for these ideas yet, the exercise will be an opportunity to build donor support.

This committee has also called out to students, faculty and staff for temporary Public Art proposals for the Spring and Fall of 1998. A similar call was done last Spring, in which sophomore in sculpture Laurie Miles' proposal for paint tube bike racks was selected by the committee. Miles says of the chance, "it is important to make art relevant, to integrate art into our day to day environment and experience. I thought it was an excellent risk that the adminis-

tration and faculty were gonna take on a new student."

Faculty and committee member Patti Seitz explained the criteria as being: is the proposal a good idea? Can it be executed within the budget allotted? And does it change or serve the school? It is hoped that many of the proposals address the Huntington Ave. side of the school and especially the front windows of the Tower building. Seitz says of student participation that students should talk to committee members for help when deciding on a proposal, including issues such as materials, cost and execution of the piece. Last semester, many proposals were denied, due to unrealistic planning.

"We are looking to make the place more lively, so people walking down the street know what goes on inside,"

explains Macmillan. There has been limited student involvement but MacMillan says the best way for students to be involved is to make proposals, or if they want to help with one of the other committees to talk to the relevant committee heads.

- Richard MacMillan - Chair 125th Anniversary x260
- Mindy Nieremberg - Chair Community Service and Events x511
- Richard Aronowitz - Chair Image and Communications x353
- Amy Van Der Hiel - Chair Speaking About Art Series x484
- Leila Daw - Contact for Public Art Proposals (617) 666-8023
- Patti Seitz - Contact for Public Art Proposals (617) 776-2233

How to Get Some Space

Gallery Manager Kristen Palana Explains

A committee made up of the Student Galleries Manager, the Director of Student Activities and Programming and the Director of Exhibitions traditionally jury exhibition proposals. Basically, the most important thing looked for in the proposal is how professional it looks. If it has well thought out and typed artist statements, a detailed description of the proposed show, and work, slides, videos, pictures or diagrams, the jurors have a better understanding of the proposed show.

Seniority is only a factor in the case that there are several equally strong proposals. In that case, the students graduating first are given preference. Otherwise a sophomore or junior could be given space if their work is exceptional and their proposal shows quality.

For group shows, the Student Life Gallery has been most requested, due to its large amount of space and prime location in the Kennedy Building. Oftentimes, special exhibitions like the Haystack Show or entire departments will request the space. The Installation Station is separate from, but annexed onto the Student Life Gallery. This space is popular for installation exhibits, performance or one and two person shows. Finally, the Tower Gallery offers a more informal space for exhibiting group work. It is highly visible from Huntington Avenue, has a good amount of space, many windows and an extra room for film viewing, making it a popular exhibition space for MassArt undergraduates.

Proposals and lottery forms will be available starting November 24th for Spring 1998. Deadline for proposals is December 5th at 1pm. Proposals can be dropped off in Kristen Palana's mailbox in the Student Center. Kristen can be reached at ext. 115 for questions or contact the Director of Student Activites and Programming, Elizabeth Thornton, at ext. 369.



Wet and Bothered

Dear Edith and Lola,

Last year at my review board I got so nervous that I peed my pants and was completely humiliated! Reviews are coming up and I'm worried it will happen again. Any tips on how to relax and be prepared for disaster?

—Weak Bladder

Dea “Weak Bladda”

Aw, honey, that's ooowful! You might wanna try one a'dose classes on “relaxation” a few days befora yaw review...oolso why not weah serenity gahds? We highly recommend em-and they ah virtually invisible!

yaws truly,
Edith and Lola

Bumpy Ride

Dear Edith and Lola,

Whenever I ride the Mass Art shuttle and it's a very bumpy ride I always get an erection! Is it o.k. that I call the shuttle just to ride around, even though I don't need a ride home?

—Shuttle Happy

Dea “Shuttle Happy”

We think that you should really try to control ya self and only ride the shuttle if ya need to, like if theas a blizzid, oah if ya mutha wants ya home. If ya really just want ta ride around, call us! We can make it bumpy! HA! HA!

sincealy,
Edith and Lola

Skivvy - Smithing

Dear Edith and Lola,

Last night I had a dream that as I walked into my blacksmithing class with George Greenamy, I took off my coat and was only wearing my underwear! Then I saw everyone else in my whole class blacksmithing, wearing only goggles and underwear, even George! what does this mean? I'm embarrassed to tell anyone!

—Tighty Whities

Dea “Tighty Whities”

We interprit this dream ta be about yaw sexual fustration. Pahaps you have a crush on yaw teacha? If this dream is recurrent you may need ta act it out to end it once an' fa' oow! Oah take a ride to ah favorit dive in the combat zone, “The Naked Eye”...We love it thea, nobility weahs clothes, an the tea is delicious!

Best Regahds!

To submit to Edith and Lola, drop off questions in Sticks and Stones box in the library or the Kennedy basement office. “They Cayah”

December 1	Aids Awareness Week Begins Holiday Sale Begins Tower Lobby 10:00 am - 7:00 pm	ME 4 Steve Rogan, Jennifer O'Brien, Danielle Doucet, and Kristin Palana Reception: Tower Gallery, 6 - 9 pm
	Imaginary Crime: Scheffield and Rodrigue Through December 20 The Members Project Room Boston University: Photographic Resource Center	December 5 Holiday Sale Closes
	A.D.D. Support Group Meeting SGA Suite #2, Kennedy Basement @ Noon More Info: call extension 364	Deadline for Proposals for Student Life and Installation Station @ 1:00 pm, Drop applications in Kristin Palana's mailbox in Student Center
December 2	MassArt Exhibition at First Expressions Gallery 81 Arlington Street, Boston Reception: December 3, 6:00 - 8:00 pm	Works in Progress #41 MOBIUS, 345 Congress Street 8 pm. \$6.00
	Bead Project Handmake bead jewelry to benefit battered women and cancer patients Student C nter 7pm - 11pm	December 10 A Lecture on Will Bradley Sponsored by AIGA/Boston and Massart Tower Auditorium at 6:30 pm Free with MASSART ID or AIGA membership \$12.00 others
	First Expressions : Works on Paper/Fiber Art Call For Submissions Applications at Student Affairs Drop Off Dates: Dec 2 - 13	December 11 S.M.F.A. December Exhibition and Sale Begins Grossman Gallery 11 am - 6 pm
	First Tuesday Lecture Series Presents: Fred Liang 12:30pm Kennedy 406	December 12 Lightning Man and the Rough Rider a performance by Caleb Brown, Eric Friedman and Karen Watts 8 pm at MOBIUS, 345 Congress Street
December 3	Bead Project Student Center 7 pm - 11 pm	December 14 S.M.F.A. December Exhibition and Sale Closes 4 - 6 pm Reception
	Film Society Presents Su Freidrich's Newest Film Free With MassArt ID, \$3.00 Others Screening Room 1 at 7:30 pm	December 15 A.D.D. Support Group Meeting SGA Suite #2, Kennedy Basement @ noon More Info: call extension 364
	The Girl Within An Installation by Margaret B. Tittmore Reception: December 21 , 3 - 5 pm MOBIUS, 345 Congress Street	All School Film Show Deadline for submissions 1 - 2 pm Film Area Lounge
	Revive for Reviews Student Center "Massage, Snacks, and Goodie Bags"	December 17 All School Film Show 7:30 pm

REVOLUTION, FROM PAGE 5

flyers did not include the source of their information nor did they include their names or any other specific details on their identity. This raises the big issue of accountability.

If one publishes, prints or distributes information anonymously, without indicating its source, the material is ultimately viewed with suspicion because there is a greater chance that material is inaccurate. How can the members of the Revolution Front expect the MassArt community to take them seriously if they will not take responsibility for their own ideas?

It is evident in the content and construction of their flyers that they are disorganized and irresponsible. It is hard to believe Revolution Front will “inform, and empower (sic) the MassArt community to take

control of their lives, rights and education” when they won't even take responsibility for the (mis)information they distribute in the form of incoherent flyers to our community.

This newspaper is helping to unify our school by being an accountable and responsible source for objective news at MassArt, and it is a catalyst for change. If you are unsatisfied with anything here at school, don't just tell someone else, organize and work to change it. Change doesn't happen overnight, you must persist and prevail. Remember, Boston is a great place for



Submissions can be given to the Free Press through: a box across from the circulation desk in the library, Jane McNeil's mailbox in the Kennedy cafeteria, e-mail-janem@massart.edu, and by phone 232-1555, ext. 469. Thank you!